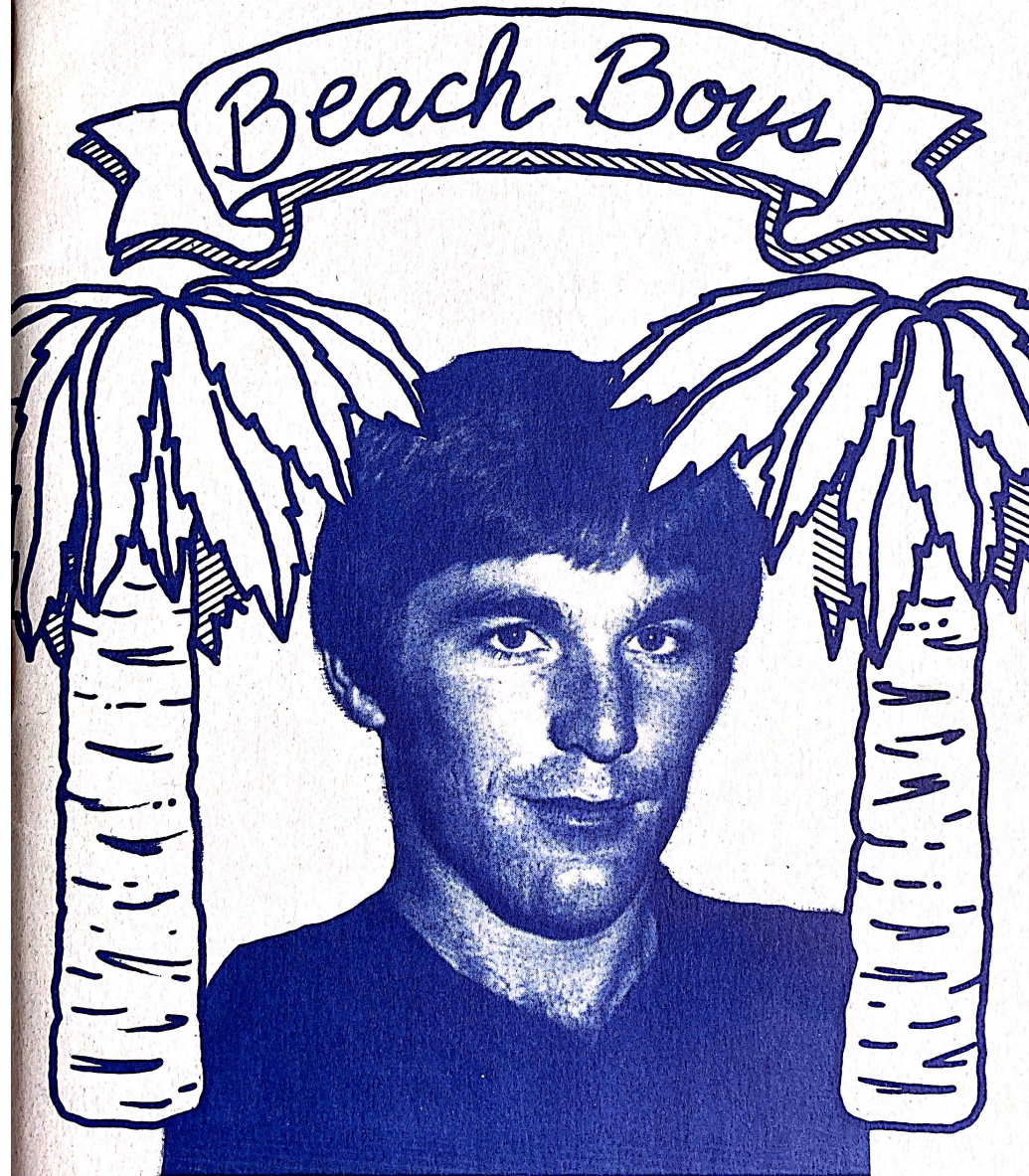


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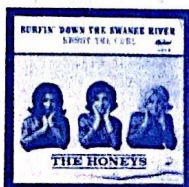
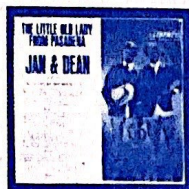
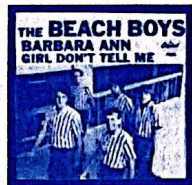


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Comment

Dennis sits on the floor of the hotel suite watching t.v. He turns his head, jumps up to the door, and invites my young sister Tammy and myself to come in with a hoarse, "Hey, you wanna meet Christie McVie?" Dennis vanishes into the bedroom. By the time we find the bedroom Dennis is closing in on Christie, on the king-sized bed, and saying, "Let's get married." In the process he spills her drink on the pillow. (Christie's reply: "No, let's just have a lifelong affair.")

This took place on a March night in 1979, following a performance by the Beach Boys at Radio City Music Hall. This was also just prior to the release of their first CBS album, The Light Album.

When I noted that Dennis' own composition, "Baby Blue," was the B-side of the Beach Boys' latest single, and added that I thought it quite beautiful, Dennis responded intensely and almost solemnly, saying, "I wrote every note of that." At the mention of Brian, Dennis' eyes lit up, then turned wistful, as he said, "Brian is beautiful. You wanna talk to him?" There was a moment of great nervousness for me as Dennis dialed California. I was somewhat thankful that Brian wasn't home, and listened as Dennis instructed Brian's secretary to make sure that Brian's apartment was clean.

Dennis' attention span was short and his energy enormous. Later on, he took over at the piano (the room had bed, piano, and bucket of champagne), and improvised on a segment of "Heroes and Villains." He beckoned Christie to join him, showing her a bass part to play along with his higher chords. Then Dennis jumped up and started dancing close with Tammy while Christie played on.

There's more to the story than a few paragraphs can convey, yet perhaps you sense the restlessness as well as the gentleness of Dennis Wilson, as I witnessed them in a brief 45 minutes one night in New York in 1979. Dennis could be clumsy, he could ignore the ordinary aspects of conversation, the badinage, yet he was so dear, so obviously in love with music, and in love with love. He was fine at the piano, even though I am sure he had been drinking. We now know he was drinking too much.

You see it was Dennis who actually fell victim to the California myth, and not Brian. It was Dennis who lived the dream of a restless, endless, sunkissed adolescence, until the dream had to die in the reality of time. Brian's problems are of a different sort. They involve the classical conflict between creative genius and societal demands. Dennis' downfall came in the way of heart-break—and he had a huge heart—when it became obvious that one of the inevitable and appealing aspects of adolescence is that it is evanescent. One must grow up to survive.

In the later years, the economics of the life of the Beach Boys dictated that they tour often, and that they exploit the appeal in the promise of the early songs of Brian, the dream. To the end, no

one lived, onstage or off, that beguiling dream of restless, endless youth moreso than Dennis.

In the early days Brian wrote about the dream, and Dennis lived it. (He did, that's not just Beach Boy mythology.) In the later years Dennis' pursuit of the dream had to become less viable, although it worked at times. In concert Dennis could upstage the rest of the band with his untutored and unabashed drumming, and the thousands of fans would readily share in the feeling. Yet despite Dennis' love for performing, it became for him a siren, in that it demanded a belief in the myth, and in the later years the pleasure of performing and of generating the myth must have afforded less and less of a buffer against the shortcomings of an unreasonable lifestyle.

In the restlessness of Dennis' lifestyle, in the difficulties of his personal life, in the idealism of his performances, and in the irony of his death in the Pacific Ocean, I see a microcosm that mirrors a modern American culture. Dennis epitomized the good of this culture: the idealism and the spiritual freedom, and also the bad: the excess, the recklessness, and the disregard for necessary authority.

To embrace Dennis' memory is to reaffirm our belief in a noble, albeit flawed, American spirit. That Dennis himself could be emblematic of such basic values is a tribute to the man. That such values can sustain a free society for over two hundred years is a tribute to those values, even as the reality of life with those values comes not without warnings. We are challenged to live in the tension caused by our freedom's ability to uplift our spirits, and at the same time to confuse us, to misdirect us, through excess. It seems Dennis was meeting this challenge head-on throughout his life.

The press on the Beach Boys seems to be developing into a love affair with the dual Fun-Fun-Fun/Drugs-Divorce-Dissension identity of the band. In its own way the press treats this as a merely phenomenological curiosity. In the future, I would hope for a recognition of the Beach Boys' legacy as a real and brave measure of the merits and flaws of our society. In the meaning of their art, and in the unfolding of their personal lives I hope to see a kind of ontological dialectic that ultimately serves to strengthen our society.

If that is the case, then Dennis Wilson, American and victim of the California myth, along with the other Beach Boys, will stand heroic in alerting us to the realities of our own cultural behavior. I see this lesson, given to us in both the art and lifestyle of Dennis and the Beach Boys, as much more cogent than the mere words and theatrical acts of, say, John Lennon.

In death there certainly lies hope when others survive to reflect and learn from the life. Thank you Dennis, for teaching us valuable lessons through your sometimes brave, sometimes foolish, but always heart-motivated acceptance of our cultural passions.

Music Update

On January 4th, 1984 Dennis Wilson was buried at sea, off the coast of California, permission to do so having been obtained from the President. Dennis' accidental drowning on December 28th came after years of chronic drinking, during which his once exuberant lifestyle had eroded to a sad state of personal and professional neglect. Dennis left four wives and four children. He also left a legacy as a solid rock & roll drummer, an inspiring entertainer, and an impassioned songwriter.

Christine McVie's just-released solo album contains a new song called "Ask Anybody" which speaks, whether intentionally or not, for so many who loved Dennis:

He's a devil and an angel
Ooh the combination's driving me wild
He's a saint and he's a sinner
Ooh somehow he acts just like a beginner
I guess he's still a child.*

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When the shock subsided, the other Beach Boys decided to cancel all tour dates in January and early February. In their words, it was a time for reflection, and not for singing about "Fun Fun Fun." Nevertheless, the band could not get out of their planned shows at Harrah's in Lake Tahoe, and did play there in late February. The repertoire was not significantly changed from before. "Runaway" and "Rockin' All Over The World" were dropped from the 70-75 minute set. Carl's "Heaven" was added, and Brian did "It's Just A Matter Of Time." (see below) Overall, the mood was subdued.

In the wake of the tragedy the Beach Boys seem more eager than usual to deliver product to CBS. An agreement was reached with CBS before Christmas in which the Beach Boys promised a new album this spring or early summer, one which would be co-produced by Brian and an outside producer. The outside producer most frequently mentioned is Steve Levine, presently the very successful producer of Culture Club, and for some time an admirer of Brian's work. Brian flew to Jamaica in January, and met Steve Levine there. The word is that they got along well and the door is open for Levine to become involved in the Beach Boys' new album.

Also before Christmas the Beach Boys worked with Bob Gaudio and Frankie Valli. A song was recorded entitled "East Meets West," with lead vocal by Frankie Valli and Mike Love, and backing vocals by the other Beach Boys.

Two weeks into January the Beach Boys honored a commitment to cut a song titled "Chasing The Sky," to be used in the soundtrack for an upcoming movie entitled "Up The Creek." Carl sings the lead vocal and somewhat dominates the track, although the others are present in



Wide World Photos

the background. The song is written by Randy Bishop, produced by Spencer Proffer, and will be released as a single on the CBS affiliate, Pasha Records.

Another single to look for soon is by Julio Iglesias, the Latin crooner. He recently recorded "The Air That I Breathe" in Los Angeles, and the Beach Boys joined him with background vocals. (See photo)

In addition to those projects, there seems now to be a wealth of new Brian Wilson compositions in unknown stages of completion. On November 19th Brian unveiled two new songs at the Universal Amphitheatre. Seated at the piano, Brian introduced, in a humorous way, both "The Boogie's In Town," and "It's Just A Matter Of Time." He proceeded to sing and play both songs, backed only by instrumental accompaniment.

For "The Boogie's In Town" Brian used a fast, "California Girls" rhythm as he sang a repetitiously falling and rising melody of lyrical doublets. The song is very simple, dominated by the rhythms and containing basic Chuck Berry chord sequences, and no middle eight. It seems to be an example of Brian putting humor into song.

On the other hand, "It's Just A Matter Of Time" is a slowed down ballad reminiscent of the doo-wop style of the Fifties. With a modestly paced triplet rhythm akin to "Surfer Girl" Brian underscores a theme of romantic yearning. Although also a simple composition, at least in the arrangement presented, it does employ more subtle harmonic shadings, minor chords, etc. The last verse goes, "Oh Darlin' - I'm a-waitin' for you - there's nothin' to do - It's just a matter of time."

Another song, or part of one, was performed by Brian on a brief segment of Entertainment Tonight in December. Watched over by psychiatrist Gene Landy, Brian, at the piano, belted out both those fat, piano-rhythm chords he loves, and typical lyrics: "Tonight... all over the world... there's someone chasing a girl... I like what you're wearin'... you sure look good tonight."

The Entertainment Tonight segment was reminiscent of Brian's first comeback in 1976: Brian constantly supervised by Landy; Brian writing at the piano; Brian responding to questions in staccato bursts, so that you're not sure whether he's joking or somewhat out of touch.

Brian was in New York City in early February and attended a performance of "Cats" (see photo). He also attended a CES party for rock personality Ozzy Osbourne. There he ran into N.Y. disc jockey and longtime friend, Pete Fornatale. Brian told Fornatale that he was writing new wave songs with Gene Landy, and beginning an autobiography. Brian wanted to do an interview on Fornatale's show, but they were unable to organize it.

Back in August, Capitol Records released Beach Boys' Rarities as promised. This is the collection of rare tracks, some never before released, compiled by Brad Elliott. It is a much more satisfying



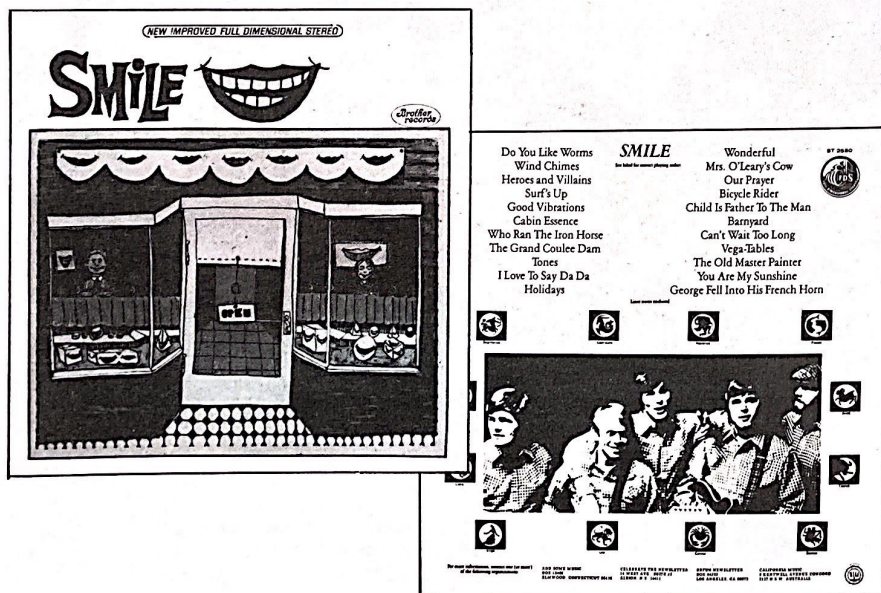
Wide World Photos

collection than was the Beatles' Rarities of some years back. There are many surprises in the Beach Boys' collection, perhaps the best being "Land Ahoy," a very early outtake which features guitar arpeggios, a great Mike lead, and young-sounding vocal harmonies. It is derivative of "Cherry Cherry Coupe" (or vice versa). Don't miss this album!

And good news these days is that Brad's personal effort, his Brian Wilson productions album is finally nearing a release date—April or May. Brad reports that the collection will now include a never-before-heard Honeys track!

The September issue of Musician featured the long-awaited interview of Carl Wilson by Geoffrey Himes. By that time Carl's hopes for his second solo album were on the wane, and the interview turned into more of a reminiscence, especially about Brian's work. Carl gave Mike credit for influencing the results of many of the Beach Boys' harmonic arrangements: "He would bring out the funkier approaches, whether to go shoo-boo-bop or bom-bom-did-di-did-did. It makes a big difference, because it can change the whole rhythm, the whole color and tone of it." Carl even talked about Smile, which he figured was "half done."

In August a bootleg album surfaced which contained various Smile tracks, some previously released, some unreleased. Its cover is a beautiful reproduction of the intended cover for Smile, but doctored so that "The Beach Boys" is missing and a longer list of song titles is included. This album is not truly a Smile bootleg, because many of the tracks are productions which came later, and some tracks were never intended for Smile. (See Elliott article)



St. Martin's Press now has two books in print which should interest the Beach Boys reader. One is a trimmed down reissue of Byron Preiss' 1979 biography of the band. If you have the original, this is nearly useless, except for a brief update. Most of the original color plates are removed, which is too bad, since they were certainly the highlight of the original issue.

The other book is entitled "The Record Producers." In addition to interesting chapters dealing with producers such as Leiber and Stoller, George Martin, and Phil Spector, this book contains a priceless photograph of Phil Spector and Brian Wilson circa 1965.

Speaking of Spector, a documentary film about Phil, by Binia Tymieniecka was shown on educational TV in February. The filmmaker interviewed all sorts of Spector associates and offered eyewitness accounts of both Spector's genius and his limitations. Precious, vintage footage showed Phil working in the studio. A real treat was the playing of "Be My Baby," sung by John Lennon and produced by Phil. It was an outtake from Lennon's Rock & Roll album.

Collectables Records has put out a nice 2-box set of early Spector singles. Each box has six singles, on yellow wax, with classic works by The Crystals, The Ronettes, Darlene Love, The Alley Cats, and Bobb B. Soxx and the Blue Jeans.

Before Christmas Radio Shack released their second cassette featuring new material by Mike and Dean, along with guest stars. Christmas Party was available in both L.P. and cassette format. In addition, a videocassette was made available which featured all the performers singing their particular songs from the album. The cassette was entitled Scrooge's Rock 'N' Roll Christmas, and was supported by the performance of veteran actor Jack Elam.

A single from the album was released in England on Creole Records. It was "Jingle Bell Rock" by Mike Love, and included an art/picture sleeve. The single release was a remix of the track from the album, and did not include Dean's vocal, as did the L.P. track. The flip side of the single featured a dismissable song titled "Let's Party," written by Mike and Adrian Baker. It supposedly points to a party-album project which those two gentlemen have been contemplating.

And finally—The Beach Boys, Brian, Mike, Carl, Alan, Bruce, appeared on the televised Grammy awards on February 28th, and gave the award for 'Album of the Year.' They appeared comfortable in their new incarnation, with Dennis now gone, Brian in good health, Carl a full time Beach Boy, and Bruce probably a more definite member. Their spirits were high as they seemed to have shaken off the doldrums caused by the terrible tragedy of December. Brian in particular, was in a clowning mood. As each member listed one of the five nominees for best album, it was Brian's job to cite Billy Joel's album, which was produced by, as Brian said, "Phil Spec- er- Ramone." Then Brian read the contents of the envelope, first claiming "there's no winner," and then, of course, "Thriller."

More late news on page 19.

The Beach Boy Songs Of Dennis Wilson

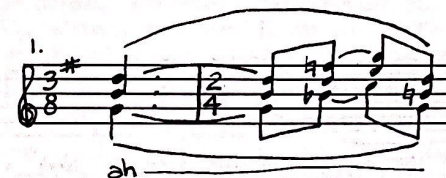
by Gary Gidman

The emergence of Dennis Wilson as a creative force within (and in later years without) the Beach Boys merits its own chapter in the annals of this longstanding American rock group. When Brian Wilson went through his years of noninvolvement with the Beach Boys, each of the other band members, at various stages, arose to make his own contribution. Carl's activity as producer at the very end of the Sixties is usually cited, yet surely it was always Dennis who compared most favorably to Brian in terms of his development as songwriter, producer and arranger. The comparison to Brian is an unavoidable, even necessary part of the examination of any of the other Beach Boys' works, since Brian's influence was (is) so pervasive, his art so strong. In the case of Dennis' music the influence of Brian will be seen to be particularly important.

Dennis' outspoken public support for Brian's great artworks, Pet Sounds and Smile, provides evidence for the fact that he held the same kind of inspirational awe for Brian's talents as brother Brian reserved for the talents of Phil Spector. Furthermore, it is my opinion that Brian's music laid a groundwork for Dennis' efforts in a way that Spector's music laid a groundwork for Brian's art, i.e., in the way that Brian took Spector's ideas and moved off in his own directions, so Dennis absorbed aspects of Brian's ideas and used them in his own ways. In the pages that follow I'd like to present an overview of Dennis' works with the Beach Boys. I'd like to trace certain threads of influence in Dennis' music, as well as stylistic development through the time of his solo album, Pacific Ocean Blue.

For the purposes of this article I have made extensive use of Brad Elliott's excellent discography, Surf's Up, although not all needed chronological information is available. In a very general sense it appears that Dennis' compositions which were recorded and released by the group fall naturally into groups determined primarily by album releases. These begin with the Friends album of 1968.

On Friends, Dennis collaborated with Carl, Alan, Mike, and others on three songs which were most likely conceived of by Brian: "When A Man Needs A Woman," "Friends," and the quirky "Be Here In The Morning." "Be Here In The Morning" is very notable for the use of blocks of alien time signature inserted into the main song structure. In this case the device is used first to connect the verse and chorus sections, and then also within the choruses. Specifically,





make my life flow —

Similar, though less prominent examples of this rhythmic alteration can be found in "When A Man Needs A Woman," and Brian's "Busy Doin' Nothing." Whether its usage should be attributed to Brian or Dennis is uncertain; however, the same type of polymetric conceit can be found nowhere else in the Beach Boys' catalogue except in two more of Dennis' songs. Either this was an original idea of Dennis, or a quirky idea of Brian which Dennis liked very much.

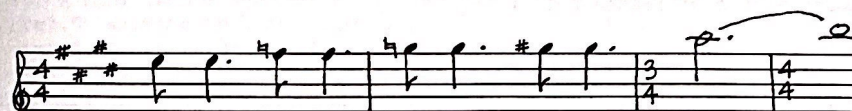
Meanwhile, on *Friends* Dennis also debuted two songs cowritten with Steve Kalinich. "Be Still" is a simple idea, almost a chant, and consists only of Dennis singing over an unaccompanied harmonium. It is austere, but pleasant, with a rising chord progression leading to a classical-sounding bass suspension. The lyrical content of "Be Still" has been taken by some to be the work of Charles Manson. While that is debatable, its message of spiritual inner discovery is certainly aligned with the general tenor of that day.

"Little Bird," the other Kalinich song, shows a strong measure of Brian's influence, if not his actual hand in production and arrangement, with deftly voiced cello and violins bolstering jazzy harmonies, and martial snare rudiments heralding a memorable vocal tag. Also, the lyric fits snugly into the same homespun "celebration of the mundane" as brother Brian's "Busy Doin' Nothing" (from the same L.P.). The melody of "Little Bird" is a simple 4:4 scale-based movement with uncharacteristic 3-bar phrases —this on top of some abrupt chord modulations.

1969 saw the release of four more compositions: "Be With Me," "All I Want To Do" (both credited solely to Dennis), "Celebrate The News" and "Never Learn Not To Love" (both credited to Dennis and Greg Jakobson). "Never Learn Not To Love" was originally called "Cease To Exist." Charles Manson, who sold the song to Dennis, recorded his own version, which is lyrically very similar to the released Beach Boys version. Musically speaking, the original was a rambling mess. Dennis and collaborator Jakobson molded the loose melody, added a bar of 6:8 time, and a quirky middle-eight.



I'm your kind, I'm your kind and I see—



COM-ING CLOS-ER, COM-ING CLOS-ER, AH —

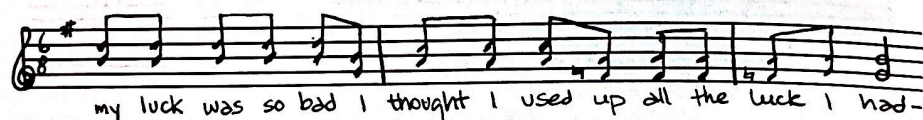
The full-bodied production of "Never Learn Not To Love" was crafted by Dennis and Carl. The arrangement employs droning bass, soaring background vocals, steel guitar, and an infectious tambourine-sleigh-bell-Indian drum rhythm track which almost steals the show. Two versions of this track exist, the *20/20* album cut, and the harder-to-find 45 cut (flipside to "Bluebirds Over The Mountain"), which lacks the backward gong introduction, and features a slightly different vocal track.

"Be With Me" and "All I Want To Do," also from *20/20*, seem to represent the serious and playful sides of Dennis' persona. The former song showed the first signs of the brooding, ballad style which later characterized much of his solo album. It also marked his first attempt to create the expansive timbres showcased in Brian's *Pet Sounds*. It is certain that Dennis produced both of these songs. I think it likely that he arranged them both also, at least in part, as the charts seem uncharacteristic of Brian. Building on a chord progression laden with bass suspensions, "Be With Me" features simple, slightly clumsy, blocks of brass. Further, it is propelled by lean, energetic drumming, over a combination of piano, baritone sax, and double bass. Where Brian's more progressive arrangements are generally composed around melodic movement —interrelated lines, particularly with regard to the bass— Dennis' "Be With Me" deals in blocked legato chords. What few lines appear are either musically immature (trumpet), or buried in the over-echoed mix (violin and cello, audible in the fade). The background vocals achieve a ragged, improvisational counter which seems a little thin, unlike the ordinary timbre of the Beach Boys. More of these vocal tracks, resembling the raucous interplay of Dixieland jazz, appear throughout the song.

"All I Want To Do" features a brass arrangement similar in complexity to "Be With Me." Stylistically speaking, this song is all-out rock & roll; the hard drumming, and driving, if unadventurous bass are in their natural element here. There is a problem with the production, however, in that the chorus vocals are inexplicably submerged beneath the brass. Otherwise "All I Want To Do" is good, clean musical fun. Well, almost: a close listen to the fade reveals a lot of heavy breathing, grunts and groans, which leave no doubt as to the singer's intent.

"Celebrate The News," backed with "Breakaway," was the last new single delivered to Capitol Records in 1969. "Celebrate The News" showed Dennis gaining confidence as an arranger and producer. In the

opening melody Dennis bounces a trendy, oblique lyric over a crude, steady string of eighth notes:



This singsong approach to melody is one Dennis seemed to favor from time to time. It would appear again.

Overall, the compositional content of "Celebrate The News" is much overshadowed by its presentation. The instrumental mix develops into near anarchy: an argument between snare drum and tambourine is overpowered by tympani as slide guitars whine and piccolos trill and squeal. The vocal arrangement is nearly as cacophonous, but here and there Brian's influence appears (the cascading "ooh's" in the verses, the "whoop-ah's" in the tag). Still the song abounds with barely organized counterpoint, parts seemingly at odds with each other, teetering on the edge of dissonance. The effect is one of too many ideas spilling over, of a person's curiosity moving a few steps ahead of his judgement.

In the following year, 1970, Dennis' activity reached a peak, when the Sunflower album featured four of his songs. Each Sunflower song benefited from a production involving all the Beach Boys, especially Brian, as well as the engineering skills of Steve Desper. On Sunflower, Dennis apparently yielded control of his songs, just as the other individuals yielded theirs, and as a result, all songs are rendered in grand Beach Boys style.

"Slip On Through" commences with another singsong melody which eventually matures over a percolating rhythm track consisting of congas, synthesizers, and brass. The background vocals are everywhere, snaking through the verses, and nearly upstaging Dennis' impassioned vocal in the choruses —where one or more Honeys augment the group.

"Got To Know The Woman" seems to parody its predecessor, "All I Want To Do." Here two dueling boogie-woogie pianos, along with vocals by the Honeys, replace the brass section of the earlier song. Dennis' self effacing vocals, along with the group's humorous doo-wop chorus lines, serve notice that the intentions here are all in fun.

"It's About Time" (written by Dennis, Alan, and Bob Burchman) may have started out as a jam session. The song's introduction, a simple monophonic riff, repeated over driving drums and congas, seems to imply such an origin. The lyric delves once again into the themes of self-discovery, and is forgettable. In general, "It's About Time"

appears undeveloped in contrast to the rest of Sunflower, —this despite some strong performances. The same can not be said of "Forever." Written by Dennis and Greg Jakobson, "Forever" is widely regarded as one of Dennis' best songs. Its haunting melody, delivered with soulful restraint by Dennis, unfolds over acoustic guitars, lap steel guitar, and the tick-tocking tambourine and snare idea used in "Celebrate The News." Subdued group vocals give way first to crescendos bolstered by tympani, and finally to a powerful chorale during which Brian (who can be heard throughout the song echoing the melody with a sympathetic descant of nonsense syllables) —improvises brilliant vocal counterpoint. Organ and vibraphone surface to color the fade.

Apparently from the same Sunflower recording sessions came "San Miguel," another Dennis Wilson-Greg Jakobson effort. This remained unreleased until 1981. "San Miguel" is a charming, upbeat number sung by Carl, and featuring castanets, marimbas, a stirring trumpet cadenza, and strong vocals from the whole group.

In the same year that those five songs were completed, Dennis also released a solo 45 in England, containing "Sound Of Free," and "Lady." Aiding Dennis on this project was Daryl Dragon, a.k.a. 'Rumbo,' who later gained fame with Toni Tennille. The son of a renowned conductor, and himself an accomplished musician, Dragon's involvement with "Sound Of Free" must be deemed slight, as it is a very rough and poorly realized recording, even when compared to Dennis' first efforts in 1969. Over a muddy brew of layered keyboards, guitars, saxophones, and barely audible drums, Dennis renders a tentative melody, and shows the first signs of the strain which would dominate his vocal performances thereafter. In addition, background vocals are nominal, perhaps due to an attempt to disassociate from the group's image (and even though the lyric is by Mike Love).

"Lady" features no background vocals, but benefits from a much cleaner production and a Daryl Dragon string arrangement. This melody is of the same aesthetic calibre as that in "Forever," though more melancholy, and somewhat at odds with the lightly percussive rhythm track. "Lady" was later recorded by Spring, and had originally been included in one of the discarded Sunflower lineups.

No more of Dennis' material surfaced until 1972 and the So Tough album, although he was writing and recording material throughout 1971. Apparently his two offerings on So Tough were of some vintage. "Make It Good" and "Cuddle Up" were both cowritten with Daryl Dragon. Both recordings feature full orchestral string sections over a grand piano. "Make It Good" is an enigmatic piece, built around a seemingly endless series of chord changes, resulting in a shifting tonality akin to Brian's "This Whole World." However, while that song compressed the changes into a circular, resolved form, repeated throughout the arrangement, Dennis' song contains no structural repetition at all —it never returns to any starting point. Nevertheless, the musical structure is a very powerful one, served well by skillful arranging of both strings, which are laid wide, vertically, high-to-low around the piano, as well as brass, which enters to push the vocal higher, toward the climax and fade. Rolling tympani, submerged in the mix, sustain a feeling of movement across legato sections and accent numerous crescendos. While

the melody feels a little rough, possibly improvised over the finished instrumental track, the vocal delivery is intense, and the emotional power, which fairly drips from this track, is impressive and undeniable.

"Cuddle Up" is similar in arrangement but more conventional in form. The verse melody and chord progression could be a variation of "Forever," leading to a memorable chorus which uses the same loose, competitive vocal backing that distinguished "Be With Me" and "Celebrate The News." A lovely piano interlude introduces a wordlessly sung verse, after which the song reaches its powerful conclusion. Instrumentation differs from "Make It Good" only inasmuch as electric bass is used. Production on both songs is clean, though the use of artificial echo on the chorus vocals of "Cuddle Up" seems out of place in the orchestral setting.

Dennis brought two songs to the 1973 Holland album, "Steamboat" (lyric by Jack Rieley), and "Only With You" (lyrics by Mike Love). The first, a bouncy, chugging moderato piece, attempts, through various percussive effects, to approximate the sound of a steam engine. Carl sings a verbose, slightly dumb lyric about the "steamboat of living." Organ and upright piano anchor the track, which also features steel and acoustic guitars, electric piano, vibes, bells, jaw harp, and synthesizer. Loose, doodling harmonies come together for the the pleasing "oh don't worry" refrain, which closes the track. The jaunty, humorous mood of this song enhances the 'homespun Americana' subtheme of the album, thanks in part to a compromised production by Carl and Dennis —rougher than the group's normal style, and smoother than many of the things Dennis has done.

"Only With You" is a straightforward ballad with lyrics by Mike Love. Carl sings again, managing to summon a little of Dennis' grit. Production is left to Dennis alone. The echoed piano, bass and drums are embellished only by vocals and a string quartet, affording an intimate texture, as befits the piece. After the "all I wanna do-awm" hook lines, the verse chords are played in 3:4 time to close the song, once again taking liberties with meter. This is a mature piece.

Pacific Ocean Blue was released in 1977, and contained metric quirks ("Moonshine," "Thoughts Of You," "Time"), singsong lapses of melody ("You And I," "Pacific Ocean Blue"), and densely voiced orchestration ("End Of The Show"). Curiously, the rough, Dixieland-style of vocal harmony was absent. One can only speculate as to why.

The Beach Boys' L.A. Light Album of 1979 contained the last two of Dennis' songs recorded and released by the group. "Love Surrounds Me" (Dennis and G. Cushing-Murray) is perhaps the darkest piece in Dennis' catalogue, reflecting in spirit, if not in lyric, the sad state of his outlook at the time. A typically dense track of layered keyboards and guitars over thin, funk-styled electric bass and a terribly inconsistent drumming is made confusing and frustrating by Bruce Johnston's unfocused mix. Banks of echoed group vocals add to the mess. Dennis sounds tired, and seems to be calling out for someone's love to enfold and assure him. In retrospect I find this song frightening.

"Baby Blue" is a brighter composition, given a more coherent arrangement and a smarter mix. A lean blend of piano and guitar introduces an attractive motif upon which the main theme builds. This is sung by Carl until Dennis takes over, —when the meter stalls, ushering in brass and strings. Later the guitar reappears, and at the end can be heard a single rack tom in the recapitulation and fade. The group vocals remain strong throughout "Baby Blue." The arrangement is credited to Dennis, and while it shows no great stylistic differences from the blocked legato approach of the earlier "Be With Me," it is more knowing, more in synch with the rhythm track and the lead vocal.

Especially in terms of songwriting, Dennis Wilson's passing leaves a significant gap in the ranks of the Beach Boys. After Brian, it was Dennis who created the most fiercely original and independent musical identity, exploring areas of style, texture, and influence largely foreign to, or discarded by, the group. The prolific nature of Dennis' creativity drove him to work outside the group long before Carl or Mike. His love for rough, boisterous textures and production values seems totally at odds with the body of Brian's work through Sunflower. Yet nothing Dennis ever did was so far removed from the Beach Boys canon that it couldn't, with certain added production values and vocal arrangements, be brought into the group concept. This was evidenced early on Sunflower.

That Dennis could absorb and utilize so many subtle aspects of both Brian Wilson's songwriting style, and instrumental arranging techniques, is as good a measure of Dennis' talent as anything else. Beyond that, Dennis made his own brave imprint on the songs he wrote and produced. So far his efforts have proven to be second, in inspiration and worth, —only to the art of brother Brian.

Brad Elliott's book documents at least twenty unreleased compositions and recording by Dennis. It is hoped that the Beach Boys' record company finds some way to make these tracks available to the public.

Late News-- The much-delayed Brian Wilson Productions album being assembled by Brad Elliott will be released in April. A new addition to the set's track lineup is a previously unreleased Honeys track, "Rain Drops," recorded for Capitol Records in 1963.

The set will include 34 recordings produced by Brian Wilson for artists other than the Beach Boys.

The record will be available by mail order only. Upon release, the price will be \$20, including postage and insurance, in the U.S. and Canada. Until May 1, however, orders are being taken at \$15 per copy, incl. post. and insurance, in the U.S. and Canada.

Surf's Up Records, P.O. Box 10970 A-3, Houston, TX 77292



The True Story Of Smile

Brad Elliott

There are few real mysteries in rock music anymore; perhaps that is why there is so much interest and speculation about Smile. —Because the lost Beach Boys album is indeed one of those remaining mysteries.

Until recently, the only information about Smile was that disseminated by the Beach Boys themselves. And that information was riddled with contradictions and inconsistencies. Today, however, a very realistic picture can be drawn of Smile and the situation surrounding its recording.

In the last few years, three tapes of unreleased Smile recordings have surfaced and are in the hands of Beach Boys collectors. Just as important, access has finally been gained to the actual session worksheets for the Smile sessions.

Still, even the most thoroughly researched and documented story on the making of Smile is only informed speculation —and probably will remain such. It is unlikely Brian Wilson will ever discuss the subject in great detail.

And only Brian can ever clear up all the mysteries of Smile. Even those very close to the situation in 1966 and 1967 are in the dark. Several years ago, Marilyn Wilson said, "To this day, I do not know what Smile consists of. To me, Smile is just a lot of things that they've already put into other songs. One thing about when Brian writes —if he writes something, he may take and put three different riffs or ideas from one song he's writing into another song. It's just so confusing. He knows what it's all about. I don't."

Contrary to the liner notes accompanying the recent Smile bootleg, there was an album called Smile, —an unfinished album, but an album nonetheless. Seventy one recording sessions were held. Seventeen songs (not counting "Good Vibrations") were recorded; all were finished or nearly finished when the album was shelved. The track lineup was finalized. In fact, Capitol had printed more than 400,000 album jackets and accompanying booklets, all of which had to be scrapped when the album was shelved.

The status of the album is not denied by the Beach Boys. Alan Jardine once said, "It's not far from completion. That could be completed if he (Brian) wanted to put the energy into it. I don't think I'd attempt to do it, 'cause it's not my work. I mean, I could finish it. I think Carl and I and Dennis could probably ...and Mike. We could probably put it together, but I'd rather he did it. It's in fragments."

Smile had its origins in the creative fervor of Brian's Pet Sounds. It was while recording that legendary album that he first played with a song concept he called "Good, Good, Good Vibrations." A February 23, 1966 Capitol memo lists the song by that title in a preliminary track list for Pet Sounds. However, Brian soon decided the song wouldn't be included on that album. A March 3 Capitol memo notes, "The selection 'Good, Good, Good Vibrations' will not be included in subject album."

(Interestingly, there is a session worksheet for "Good Vibrations" from the Pet Sounds sessions. The song carries master number 55680,

the same as the released "Here Today." Does that mean the track for "Here Today" was the original track for "Good Vibrations?" I don't know. Ask Brian.

Brian didn't begin to work in earnest on "Good Vibrations" until May 4, 1966, two months after finishing Pet Sounds. He envisioned the song as part of a "song cycle" he called Dumb Angel. Soon he was working on some of the other parts. He started "Heroes And Villains" May 11, and a song called "Inspiration" June 2. But "Good Vibrations" captivated him and he dropped everything else to concentrate on it alone. After 18 sessions and several discarded versions, Brian finished his masterpiece. Released to the public October 10, "Good Vibrations" went to the number one position on the charts.

As he wrapped up "Good Vibrations," Brian returned his interest to his song cycle, now called Smile. On August 3, he recorded a track for a song called "Wind Chimes." On August 12, he started work on an untitled piece he later dubbed "I Ran." A harpsichord-based track for "Wonderful" was recorded August 25. "Holidays" first saw tape September 8.

After "Good Vibrations" was completed, Brian poured all of his energies into Smile. From October 3, 1966, to January 23, 1967, Brian held 38 recording sessions. In that stretch, he finished or nearly finished "Do You Like Worms," "Wind Chimes," "Cabin Essence," "Wonderful," "I'm In Great Shape" (also known as "Friday Night"), "Child Is Father Of The Man," "Mrs. O'Leary's Cow" (also known as "Fire"), "The Old Master Painter/You Are My Sunshine," "You're Welcome," "Prayer," and "I Ran." In various stages of completion were "Heroes And Villains," "Surf's Up," "Holidays," and "I Don't Know."

Working with Brian in the fall of 1966, Capitol Records prepared several alternate front covers for Smile. All featured the now-familiar "Smile" shop, but the final version also proclaimed the inclusion of "Good Vibrations" and designated the album as "Duophonic for Stereo phonographs."

In December, Brian delivered to Capitol a handwritten list of the songs to be included on Smile. (The list is now in the possession of a collector.) Using the list, Capitol designed a back cover listing the tracks, then had 466,000 jackets printed. Brian also worked with Capitol to design a 12-page booklet to illustrate the album. Capitol had 419,000 of the booklets printed.

Smile originally was planned for release in December 1966, before Christmas. In fact, a Billboard ad that month heralded the release of the album. But Brian did not finish the recordings in time. In an internal memo dated December 16, Karl Engemann, Capitol's artists and repertoire director, reported, "Brian Wilson advised me today that the next Beach Boys' single and album will definitely not be ready before January 1, but in all probability will deliver some time prior to January 15." The release date for the "Heroes And Villains, Part 1"/"Heroes And Villains, Part 2" single was set as January 13, 1967. A Capitol demonstration album from January 1967 promised the company's salesmen the album would be available that month.

But it wasn't to be.

The list of Smile tracks Brian delivered to Capitol included 12

songs: "Do You Like Worms," "Wind Chimes," "Heroes And Villains," "Surf's Up," "Good Vibrations," "Cabin Essence," "Wonderful," "I'm In Great Shape," "Child Is Father Of The Man," "The Elements," "Vega-Tables," and "The Old Master Painter." (The songs were not listed in the correct playing order, probably because Brian was still playing with the sequencing.)

The session worksheets indicate that by January 23, 1967, eight of the 12 songs could have been finished or nearly finished. Three, ("Surf's Up," "The Elements," "Heroes And Villains") were in an intermediate stage, with some amount of recording obviously left to be done. One ("Vega-Tables") had not been started.

Song-by-song, the Smile tracks break down as follows:

*"Do You Like Worms" was finished, as is obvious from the two different versions of the song that exist on tape. One version, the first to surface, can be heard on the Smile bootleg. Both there and in Byron Preiss' authorized biography, that version is described as "two alternate elements," when in fact they are simply two sections of the same version. Also, the 23-second "Bicycle Rider" track heard elsewhere on the bootleg is the tag for that version.

When the first Smile tape found its way to collectors in 1979, the "two alternate elements" of "Do You Like Worms" were separated by a brief pause. The second "element" was followed, after another short pause, by the "Bicycle Rider" fragment. Collectors and researchers originally concluded they were dealing with three separate pieces of music.

However, comparison with a recently discovered second version of "Do You Like Worms" has led to a different conclusion. Although there are significant differences between the two versions, the second version also is broken into two sections and is followed by the "Bicycle Rider" fragment. The nearly identical structure of both versions clearly indicates the pieces comprise a whole and do not stand separate.

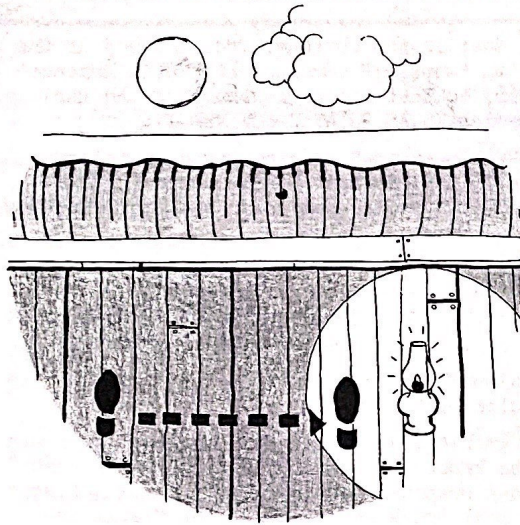
The first version (the one found on the bootleg) is probably the recording that would have appeared on Smile. Mike Love sings a Hawaiian-like chant that Brian handles in the second version, which would be in keeping with Brian's usual practice of cutting the vocals himself first, then having the other Beach Boys replace them. Also, the session worksheets indicate that Brian recorded the track and his vocals October 18, 1966, with the Beach Boys adding their vocals December 21.

*"Wind Chimes," according to the session worksheets, could have been finished by January 1967. An instrumental track was first recorded for the song August 3, 1966. Two months later, on October 5, Brian produced a second instrumental track, which was given a new master number. Group vocals were cut for the second track October 10.

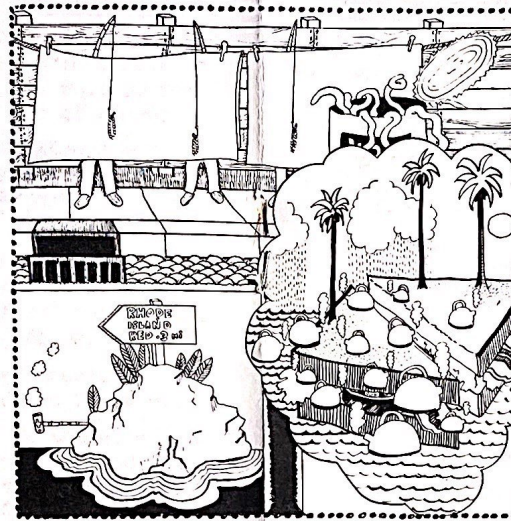
*"Good Vibrations," of course, was finished.

*"Cabin Essence" was nearly finished, according to the session worksheets.

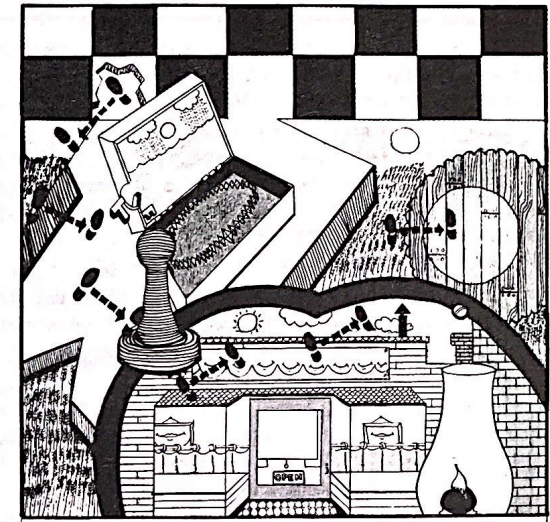
For years, it has been assumed that the Beach Boys cobbled together the version released on 20/20 from several fragments Brian had recorded, including "Home On The Range," "Who Ran The Iron Horse,"



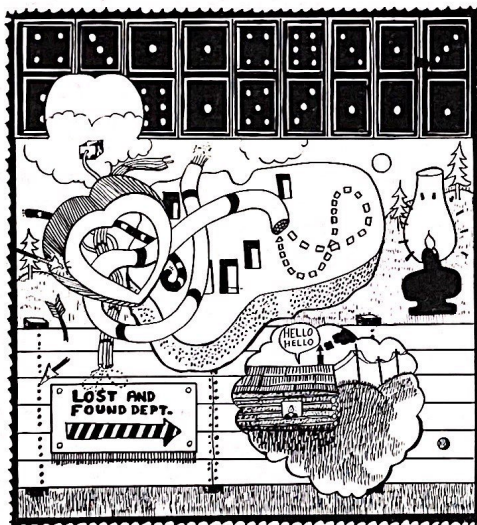
"Two-step to lamps light"
Surf's up



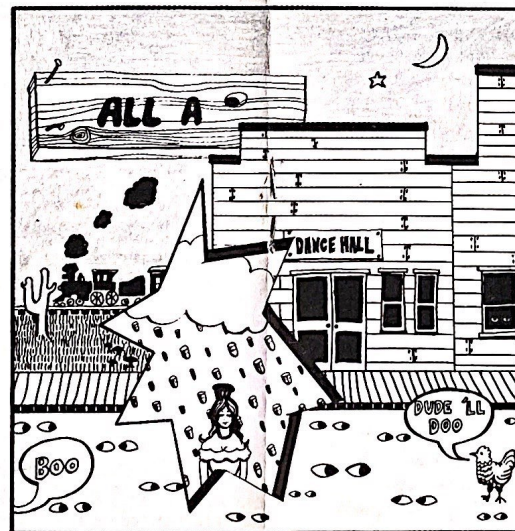
Do you like worms



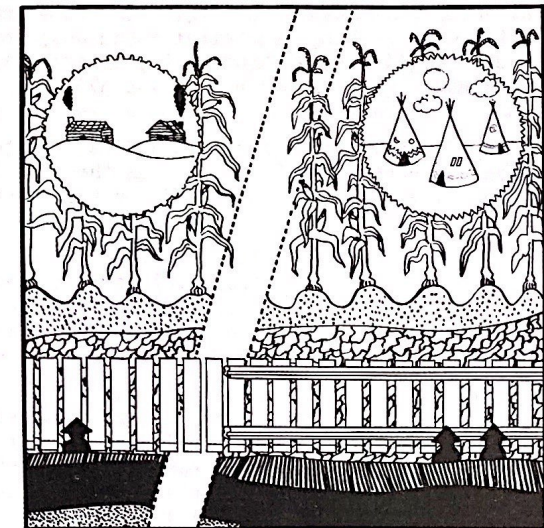
*"Diamond necklace
play the pawn"*



*"Lost and found
you still remain there"*



*"The rain of bullets
eventually brought her down"*
Heroes and Villains



"Uncover the cornfield"
Home on the range

song that should exist. The session worksheets show Brian recorded a 2:40 instrumental track October 7, 1966, and the group worked on vocals October 12, and December 2 and 6.

*"The Old Master Painter" is actually a medley of that song and "You Are My Sunshine." All that has found its way into the hands of collectors is the vocal-less instrumental track, recorded November 14, 1966. However, the session sheets reveal the group recorded vocals for the songs on November 30.

*There is no doubt "Surf's Up" was still unfinished in January 1967. Evidence indicates a "finished" version didn't exist until 1971, when the Surf's Up version was constructed.

Brian's first session for the song was November 7, 1966, when he produced a 2:20 track with five horn players. The next day, he worked with six musicians, including percussionist Frank Capp, on what is logged as the "first movement" of "Surf's Up," also 2:20 in length. The tape of a "Surf's Up" recording session that has found its way to collectors comes from this session.

Curiously, a vocal overdub session for the 2:20 track was held December 15. While the released version used the original instrumental track for the "first movement," Carl's lead vocal was recorded in 1971. What happened to the original vocals?

Brian held only two more sessions for "Surf's Up." On the evening of January 23, 1967, Brian and 16 musicians (mostly string and horn players, including Jesse Erlich, the cello player on "Good Vibrations") laid down an instrumental track for "part one" of "Surf's Up." Earlier in the day, working with eight musicians, Brian had recorded another track, logged only as "Surf's Up," but obviously for the song's "second movement." (Its master number was 57087, compared to 57086 for "Part One.")

While there is no specific indication, the session sheets point to either December 3 or December 7 as the date Brian recorded his solo piano and vocal rendition, used for the second half of the released version.

*"The Elements" is the greatest mystery of Smile. The most ambitious of Brian's Smile tracks, it also is the most unfinished. "The Elements" was to be a four-part suite, with each section representing one of the four primeval elements: earth, air, fire, and water. But by January 1967, only the wordless "Fire" piece, properly titled "Mrs. O'Leary's Cow," had been recorded.

"Fire," as it is best known, was recorded November 28, 1966. The session worksheets indicate a 2:50 track was recorded, but apparently all that survives today are two shorter versions. One version actually is two fragments: a 1:50 recording that ends abruptly, followed by a 17-second "ending." The second version must be presumed to be the finished version. The two pieces have been spliced together and edited, producing a 1:35 recording. Additionally, a "crackling" sound effects track has been overdubbed.

The "Water" section of the suite was to be titled "Love To Say Da-Da." Reportedly, many tapes of real-life water sounds were made away from the recording studio, but Brian never worked on "Love To Say Da-Da" in a studio until several months after Smile was to have been

released.

The only information on the "Air" section has come from Brian. In 1978, he told Byron Preiss, "Yeah, there was a cut — a piano piece, an instrumental, no vocals — we never finished that."

No information exists on the "Earth" part of "The Elements." It was not, as was reported for many years, "Vegetables," because Brian listed that as a separate song on his track lineup. Although there are similarities in the structures of "Fire" and "Fall Breaks And Back To Winter" on Smiley Smile, the latter is placed very definitely by session worksheets as a Smiley Smile, rather than a Smile, recording.

*"Heroes And Villains" was the Smile track with which Brian worked the most, probably because he intended it as the follow-up single to "Good Vibrations."

Up through January 23, 1967, Brian had held 10 sessions for "Heroes And Villains." He also had devoted one session to "Heroes And Villains, Part 2."

The first session for a song titled "Heroes And Villains" (master number 55999) was May 11, 1966. But Brian did not seriously tackle the song until October 20, 1966, when, working with 8 musicians (including Van Dyke Parks), he produced a 2:25 track (master number 56727). A week later, he was back in the studio with four musicians, recording another instrumental piece (master number 56738). On December 13, Brian took the Beach Boys into the studio to lay down vocals for the song.

Brian apparently was dissatisfied with his first attempts, because on December 19, he produced a new instrumental track (master number 57020) with 16 musicians. On December 22 and January 3 and 20, Brian had the group cutting vocals. On December 27 and 28, Brian was in the studio alone, adding vocals. At the January 20 session, he also recorded another instrumental piece using only three musicians.

An instrumental track for "Heroes And Villains, Part 2" (master number 57045) was recorded at a January 5 session, with three musicians.

In addition to the 12 songs Brian was including on Smile, five other songs were recorded during the album sessions.

*"Holidays" was one of the earliest Smile compositions to reach tape. Session worksheets show a 2:25 track for the song was recorded September 8, 1966. There is no indication vocals ever were recorded for it.

It should be pointed out that the track titled "Holidays" on the bootleg Smile album is not even a Beach Boys recording. Rather, it is a piece of "Here Comes The Honeydew Man" from a Miles Davis recording of George Gershwin's "Porgy And Bess." Several years ago, as a joke, one collector gave another a tape of the fragment, claiming it was a Smile recording.

*"I Ran" started life as a 2:16 untitled instrumental track Brian recorded August 12, 1966. Vocals (curiously timing 3:50) were recorded by the Beach Boys October 13. It was at that time the song was titled.

*"I Don't Know" was the title given to an instrumental track recorded January 12, 1967. An unusual feature of the recording was the presence of Carl and Dennis among the musicians.

*"Prayer," a wordless a cappella tune, was recorded October 4, 1966. Strengthened by several new layers of vocals, it saw release as "Our Prayer" on 20/20 in 1969. Recently, the original, unenhanced version of the song surfaced on a collectors' tape. That version sounds noticeably thinner than the released version, and is slightly shorter.

*"You're Welcome" was recorded December 16, 1966.

Two other titles connected with Smile need some explanation.

*There was a Smile recording to which the title "Barnyard" was attached. Writer Jules Siegel described the track in a 1967 article and even quoted lyrics: "Out in the farmyard, the cook is chopping lumber; out in the barnyard, the chickens do their number." However, the recording collectors commonly refer to as "Barnyard" (included on the bootleg album under that title) may not be the track to which Siegel referred. That conclusion had been drawn by several collectors who thought they heard in the recording, as Siegel had written, "civilized chickens bobbing up and down in a tiny ballet of comic barnyard." Furthermore, the lyrics Siegel quoted fit over the track perfectly. In retrospect, however, the conclusion may have been wrong.

According to the session worksheets, there never was a recording session for "Barnyard," which means either the piece had another title, under which it was logged, or was part of a larger composition—or even both. It should be noted that Byron Preiss described the piece as a "light instrumental section to be overdubbed for 'Heroes And Villains'" and as a "harmonica-snare drum interpretation of the main theme" of "Heroes And Villains." Remember that Preiss had at least the tacit cooperation of the Beach Boys in writing his book.

A little research on the matter:

Listening closely to the fragment reveals only four instruments present: harmonica or saxophone, rhythm guitar, what sounds like "plucked" violin, and a snare drum. Careful comparison with the session worksheets shows the closest match to the instrument usage is the instrumental piece for "Heroes And Villains" (master number 56738), recorded October 27, 1966. Only four musicians were involved, including saxophone player Jay Migliori and a harpist (the "plucked" violin?) by the last name of Victor. Preiss apparently was correct!

But the question remains, Is the piece the same as Siegel's "Barnyard?"

Siegel reported that Brian played the instrumental acetate for "Barnyard" (and sang the unrecorded lyrics over it) at a dinner in October 1966. Using that date and the information known about various Smile tracks, it is possible to narrow the choices for the song's actual title.

By the end of October, Brian had ten songs in various degrees of completion. The only unknown quantities from that group are the October 27 piece of "Heroes And Villains," the track for "Holidays," and "I'm In Great Shape," and "I Ran," both of which had vocals. The choice is further narrowed, because "I'm In Great Shape" can be ruled out. The instrumental track for the song was not recorded until November 29, 1966.

No further conclusion on the identity of the Siegel-described piece can be made. The "Barnyard" lyrics may have belonged to any

of the three. However, it is reasonably certain that the Smile piece collectors (and the bootleg) call "Barnyard," actually is an unused section of "Heroes And Villains." It may also be Siegel's "Barnyard" recording, but there is no way to be certain.

*"George Fell Into His French Horn," as included on the bootleg Smile album, is NOT a song or track or "experimental piece." Rather, it is a tape of a recording session,—or, actually, two tapes of a recording session. The first 2:19 of the bootleg track is the result of that session: various sound effects made by a group of horn players. The rest of the track is essentially the same tape, but unedited, leaving in Brian's directions to the players from the control room. The two pieces have been spliced together on the bootleg, but are separate on the original tape.

Interestingly, the session at which the tape was recorded was the first "Surf's Up" session, November 7, 1966. The players are Arthur Briegleb, George Hyde, and Claude Sherry on French horn, David Duke on French horn and tuben horn, and Roy Caton on trumpet. Brian requested that the five men be paid double union scale because of their 'voice' contributions (talking through their horns), but Capitol denied the request.

By mid-January, it must have been obvious to both Brian and Capitol Records that the release of Smile would be delayed. Brian's entire approach to the album changed at that point. From January 24 until the album was shelved, Brian worked on only four Smile recordings.

On January 27, Brian was back in the studio, recording vocals for "Heroes And Villains" with the Beach Boys. In the next month, Brian held nine sessions, all for "Heroes And Villains." Five were group vocal sessions. Two were solo vocal sessions by Brian. A February 7 session was devoted to "sweetening" the instrumental track. A February 15 session, with 19 musicians, produced a new, revised instrumental track.

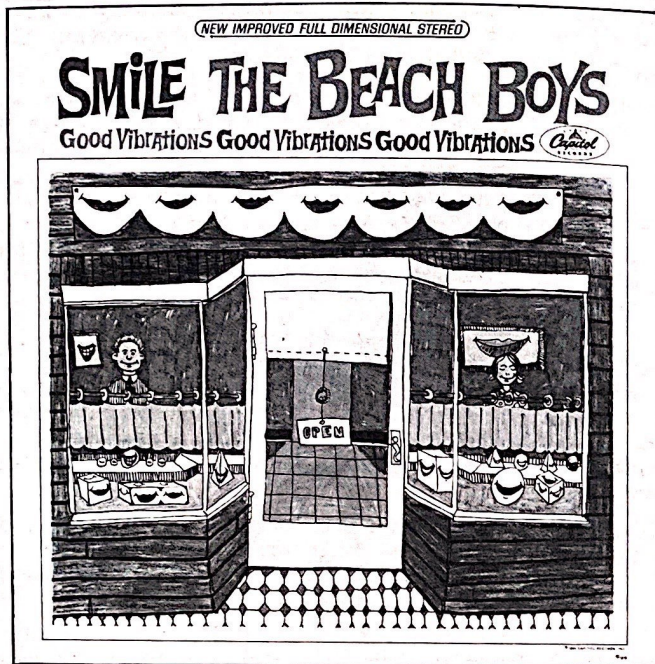
At that point, Brian may have been satisfied with the results, because he shifted his attention to the song's flip side, "Heroes And Villains, Part 2." On February 27 and 28, and March 1 and 2, working with between three and nine musicians at each session, Brian labored on the instrumental track. "Part 2" may have been intended as a vocal-less tune, because no vocals were ever recorded for it.

After "Heroes And Villains, Part 2," a two-week break occurred in recording.

It was about this time that Brian and lyrical collaborator Van Dyke Parks had a major falling out, resulting in Parks' leaving. The break, the first significant interruption in recording since October, probably coincides with the split. It is known that Brian considered Parks' lyrics an essential part of Smile, and had real doubts about his ability to finish the record when Parks departed.

After two weeks of inactivity, Brian returned to the studio to work on a new song, entitled "Tones." A group vocal session was held March 13, with the instrumental track cut two days later. But two more weeks of inactivity followed.

Brian's return to the studio at the end of March likely coincided with Parks' return to the fold. Brian responded with renewed energy.



A March 31 session, with eight musicians, produced an instrumental track for what was logged as "Tune X (Tones)." The version of "Tones" circulating on tape (also heard on the Smile bootleg) is from this session.

The first session for "Vegetables," as it is logged on session worksheets, was held April 4. Group vocals were cut at that session and the next day's. The first instrumental track was laid down April 6. Further vocal sessions were held April 7 and 10. It was the latter session, which ran until 2 a.m., April 11, that Paul McCartney attended. Reportedly, in the wee hours of the morning, McCartney played bass on an impromptu version of "On Top Of Old Smoky."

An afternoon session April 11 resulted in an instrumental track for "Tones(Part 3)," indicating perhaps that the previous "Tones" and "Tune X" recordings were the first and second parts of some grand suite.

The evening of April 11 saw the Beach Boys again working on the vocals for "Vegetables." A full instrumental track for the song was recorded with 11 musicians the following afternoon. In the evening, work continued on vocals. Brian entered the studio alone on April 13 and 14 to add the finishing touches to the vocals.

In mid-April, Van Dyke Parks again left Brian. He had been offered a solo album deal by Warner Brothers and it must have appeared a more likely prospect than the completion and release of Smile.

Following Parks' second departure, Brian stayed away from the studio for a month. When he returned, on May 16, it was to work on the vocal-less "Love To Say Da-Da," which did not need Parks' lyrical contribution. Sessions for the song also were held May 17 and 18. But he cancelled a session scheduled May 19 and then stayed away for another two weeks.

That must be considered the end of Smile. When Brian returned to the studio June 3, it was with the Beach Boys and not outside musicians. A month-and-a-half of recording led directly to the release of Smiley Smile.

The June 3 session, held at Los Angeles' Sound Recorders studio, was for vocals to "Vegetables." Sessions at Western Recorders June 5, 6 and 7 produced a new instrumental track, played by the Beach Boys themselves. The sessions then moved to Brian's new home studio.

On June 11, the group recorded vocals and the track for an unreleased song, "Good News." Sessions June 12, 13 and 14 were devoted to new vocals and a partial track for "Heroes And Villains." The final session for "Vegetables" was held June 15.

The unreleased "Hawaiian Song" was recorded June 19, 20 and 21. "Good Time Mama," also unreleased, was recorded June 25 and 26.

"Little Pad" was cut June 28, "Fall Breaks And Back To Winter," June 29, "With Me Tonight," June 30, and "She's Goin' Bald," July 5. The instrumental track to an unreleased and untitled song was laid down July 6.

A new version of "Wind Chimes" was recorded July 10 and 11, and a new version of "Wonderful" was recorded July 12. "Whistle In" was cut July 13, and "Gettin' Hungry" was cut July 14.

On July 25, Capitol A&R Director Karl Engemann circulated a memo:

The booklet which was originally prepared for the "Smile" album contains cartoon illustrations of 10 selections that will not be included in the "Smiley Smile" album.

After discussing a number of alternatives with Schwartz, Polley, and Brian Wilson, I agreed with Brian that the best course of action would be to not include this booklet with the "Smiley Smile" package, but rather to hold it for the next album which will include the aforementioned 10 selections. The second album which would be packaged with the booklet would not include the selections "Heroes And Villains" and "Vegetables." However, inasmuch as these two selections would have already been released, I believe the consumer would be quick to pick up the connection between the cartoons and these tracks. In fact, some word of explanation could be included in the liner notes of the second album.

Among other things, the memo indicates that even after the recording of Smiley Smile, Brian had plans to finish and release Smile.

The memo also perhaps answers the question, "What was Brother album ST-9002?" Smiley Smile, of course, was ST-9001 and Wild Honey, with a different track lineup, originally was scheduled for release as ST-9003. ST-9002 very likely was the ten-track Smile album.

Of course, Smile never came out in any form and there is no evidence at all that Brian did any more work on the Smile tapes. The closest he came was recording "Cool Cool Water," an elaboration of "Love To Say Da-Da," October 26, during the Wild Honey sessions.

Also recorded during the Wild Honey sessions was "Been Way Too Long" (the correct title). The song, three fragments of which appear on the Smile bootleg, was not a Smile recording. The track for the song was first cut October 28, 1967 at Wally Heider's Studio. Vocals were recorded November 1, also at Wally Heider's. Nine months later, Brian again made an attempt at "Been Way Too Long." At three sessions July 25-26, 1968, at his home studio, Brian constructed a more elaborate instrumental track with at least a dozen outside musicians.

Four months later, the Beach Boys resurrected two Smile recordings, "Our Prayer" and "Cabinessence," for inclusion on the 20/20 album. On November 17, 1968 in Capitol's Los Angeles studios, three Beach Boys added several extra layers of vocals to the original "Prayer" Brian had recorded two years earlier. On November 20, "Cab-inEssence" was finished with a similar addition of vocal parts.

Note: The drawings on pages 26 and 27 are from the Smile booklet and are by artist Frank Holmes. (courtesy of the Peter Reum collection) All together, there were seven drawings -along with various photos of the six Beach Boys. The missing drawing is from "Vege-Tables" and is shown on page 75 of the Byron Preiss book.

The Jeff Foskett Interview

Brad Elliott

In April 1983, Mike Love, Dean Torrence and the Endless Summer Beach Band appeared at a small Houston night club. The engagement was part of a short tour arranged by the Radio Shack chain to promote the release of its new Mike & Dean album, Rock 'n' Roll City.

The Endless Summer Beach Band performed two shows that night, both of which equalled (or topped) any recent Beach Boys concert for sheer enjoyment. And no wonder. The lineup on stage that night was something of an all-star cast. In addition to Mike, Dean, and the Beach Band mainstays Jeff Foskett (lead guitar) and Randall Kirsch (bass), the group included British vocalist Adrian Baker (on rhythm guitar), ex-Papa Doo Run Run keyboard player Gary Griffin, and drummer John Cowsill (yes, of those Cowsills).

In the wee hours of the morning after the shows, Foskett sat in his hotel room and talked about that band and his career with the Beach Boys.

Jeff Foskett: I am the biggest Beach Boy fan. Bruce (Johnston) thinks he is, but he's wrong. I am a bigger Beach Boys fan than he is.

Brad Elliott: When did you get hooked on the Beach Boys?

JF: Very young. Second grade, so that was about 1962, 1963.

BE: What song?

JF: Actually, I bought the Surfin' Safari record and I just dug it to no end. The first smash hit that I really loved was "Don't Worry Baby." I bought the 45 of "I Get Around"/"Don't Worry Baby," naturally thinking that the Beach Boys had personally signed the back of the sleeve. (laughter)

BE: Where were you living at the time?

JF: I was born and raised in San Jose, which is 50 miles outside of San Francisco.

BE: A native Californian!

JF: Oh, natch! And I went to school at the University of California-Santa Barbara. I'd played in several different groups, all doing surf music, in my high school years. I was known as "Beach Boy Jeff." When I came to school in Santa Barbara, I started a band called the Reverie Rhythm Rockers and we started doing all "British invasion" stuff.

BE: Reverie?

JF: "Reverie" meaning "dream" or "fancy." And "Rhythm Rockers" were the most popular street gang in England at the rise of the Beatles. So you put the two together and you get Reverie Rhythm Rockers. We did all British invasion stuff strictly because I couldn't find four other guys that sang. I found one other guy that sang his ass off. That's Randall Kirsch, who happens to be my partner, who played bass tonight —you saw him. We're still partners and we have our own group in Santa Barbara.

BE: You'd been out of college a couple of years when Mike Stumbled across you?

JF: Actually, he met me my last year of college. I was playing in the band, the Reverie, and we were doing all Beatle tunes, opening for his group, Celebration. He drives up in his Bentley and says, "You guys do those Beatle tunes better than the Beatles." We really were perfectionists about it. I said, "Thanks." He said, "Do you know any Beach Boy tunes?" I said, "Yeah, I do." He said, "I might have a gig for you in the future." Coincidentally, Bo Fox was the drummer in our band. He also worked at the Love Foundation, which is Michael's residence, as an engineer when Michael had his recording studio there.

(Some time later) Michael said, "Do you still have your band together, Bo?" And Bo said, "Yes." He said, "There's a gig that the Beach Boys can't do because there's not enough money, but it's too good a money for me to turn down all together, so I'd like your band to join me. We'll call it the Endless Summer Beach Band." That was three years ago. May 16, 1980 was the first show.

EE: Where was the first show?

JF: It was at Lake Lanier Islands, right outside of Atlanta, Georgia, for the Sunkist people. We rehearsed for two weeks, went out and did the show.

EE: Who was in the group at the time?

JF: Randy on bass, Bo Fox on drums, myself on guitar and a guy named Jim Studer, who co-produced the Looking Back With Love album, on keyboards.

EE: He was in your group?

JF: No, he was not. We actually had Barry Cowsill in our group in Santa Barbara.

EE: Barry Cowsill was in the Reverie Rhythm Rockers?

JF: Yes, he was the bass player. It was interesting. He came up one night —Randy played guitar at that point, Randy plays guitar or bass, he's great on both— Barry came up to him one night in a club and said, "Do you mind if I sit in?" I said, "Yeah," 'cause he looked like shit, you know, scraggly beard, long hair. I said, "Yeah, 'cause you can't afford to pay for the instrument if you break it," basically. He said, "Yeah, I can." I said, "What makes you think you can come up here and sit in?" He said, "Nothin'." I kinda liked the guy's attitude, so I let him sit in. He sang his ass off, played great, so we kept him in the band from then on.

EE: And when you found out he was Barry Cowsill?

JF: Oh, of course, I laid a shit!

EE: That was the group when you did all the Beatle tunes?

JF: No, it wasn't Barry. We had several other guys in the Reverie, like 27 different members. Randy and Bo and I, without Barry, were called the Pranks and were doing all original music at that time, in L.A. We got offered two record deals, neither of which sounded very good at the time, but would be outstanding by today's standards, 1983. That's how much three years' difference makes.

EE: Which companies?

JF: 20th Century and A&M. 20th Century has since folded or been absorbed by RCA or somebody. We should have done the deal.

Let me get back to Lake Lanier Islands... Jim Studer was just a guy that we had picked up because he was a keyboard player and we knew he sang in tune, which is basically the main requirement for being in this band.

EE: Was he a friend of Mike's or a friend of yours?

JF: A common friend. He was a friend of both of ours. I knew him from the club scene in Santa Barbara. Michael knew him just from hanging out, doing work on sessions and stuff. So we had the Endless Summer Beach Band. We did five or six more gigs that year —at Disney World in Florida, and we went on the Princess Cruise Line for Michael's honeymoon with the woman he's no longer married to. We did one show and got a free 10-day cruise and got paid a phenomenal amount of money and everything was 'comped' —all meals and everything, just unbelievable.

EE: This must have been about the time that I was hearing about this band that Mike was playing with... I had a friend describe it to me as a "clone" band, that you looked like an "early" Carl and the bass player looked like Brian from the mid-Sixties.

JF: Right, exactly. He saw us at the Savoy in New York.

EE: He said the drummer even looked like Dennis.

JF: He did. I dressed in a striped shirt, white pants and Randy did the same. We all dressed in that stuff 'cause I got everybody shirts. The Beach Boys were no longer into it, so I was into it. We did that at the Savoy in New York.

Let me try to make this as chronological as I can. We got rid of Bo, unfortunately, 'cause he's one of our best friends still. Michael was used to Dennis and/or Bobby Figueroa's hard-hitting style of drumming, and Bo was a softer kind of drummer. So Michael said, "Jeff, please tell Bo that he's out." And we got Bobby Figueroa to do the Endless Summer Beach Band dates. He was still in the Beach Boys at the time.

Then October '81... I guess Carl left in April of '81 and they hired Adrian, of course. October of '81, Bobby's back gave out on him and he couldn't sit for more than 15 minutes, let alone play the drums, so he was in bad shape. So the Beach Boys rehired Mike Kowalski, who is a phenomenal drummer who I really like, for the third time.

Eddie Carter had a hernia, so Michael called me, much to the dismay of Alan Jardine. Alan didn't know me, but it was just the first time Michael had ever invited anybody into the band. And without Carl there... forget it, I'm not going to get into the politics of the Beach Boys.

The point is I was brought in as a replacement for Eddie, but at that point Eddie was playing guitar for that one eight-month period and Ernie (Knapp) was playing bass, because Carl had left the band. Eddie was doing all the leads because Adrian can't play the leads, or he can but doesn't for some reason. So, South Africa, December

'81, they call me. I say, "Yeah, love to. Are you kidding?" My dream come true, right? So I did the gig.

I came back from South Africa, 20 days with the Beach Boys. I thought, well, that's it. But they kept me in the band. Jardine, for some reason, was very impressed, which impressed me, 'cause I thought that he would be the hardest to get along with. But he's been a very nice guy to me.

Then Carl came back in May of '82 and since I was supposedly taking his place, doing a couple of tunes...

EE: You had started singing by that point.

JF: I had been singing backgrounds since I joined the group.

EE: But you were singing some leads...

JF: By default.

EE: That was unheard of.

JF: Yeah, they had never let any sideman sing any leads. It was always the principal members who did the vocals.

EE: I've heard a story about the first time you ever sang lead. It was on "God Only Knows" and Brian started it and fell, then Bruce started it and fell, and you picked it up and ran with it.

JF: Brian started it and coughed into the microphone and stopped the song and he said, "Bruce, you sing it." We did the whole intro and then he said "Jeffrey Foskett" before he even started singing. So I just sang the tune.

EE: Was that the first time you sang lead with the Beach Boys?

JF: I sang "I Can Hear Music" in Florida on the same tour, because Tom Hulett, our manager, the Beach Boys' manager, was sitting in the front row and Michael said, "Okay, we'll do any song anybody wants to hear." Hulett has never requested a Beach Boys song and he stood up and said, "I Wanna hear 'I Can Hear Music.'" And they went, "Oh shit." So Alan turned around and said, "Can you sing it?" and I said, "Of course." So we did it. That was the only time I'd done anything, so essentially my first lead was "God Only Knows."

EE: Where was that?

JF: It was at the Chateau de Ville, that ill-fated show we did near Boston. (Framingham, Mass., April 5, 1982)

EE: That was the one you said was the all-time worst show?

JF: In my opinion. Bruce and I had the flu, Michael had such severe congestion he really could not sing. I was dualing every one of his leads. Jardine was so upset with the fact that he couldn't even see the first person in the row because the smoke was so thick. And Brian was off in his own world. Dennis was there and doing a damn good job that night because no one else was. So, by default, I sang "God Only Knows." I really didn't think it was that good a version, but keeping in mind that everyone had the flu and was throwing up and Michael couldn't sing, it was probably one of the better songs of the night. But it was a very weak version in my opinion. Very weak. I mean, after you hear

Carl Wilson sing that tune, why even bother with anybody else singing it? Even Brian. Carl's voice is much softer than Brian's and that song requires that. Even Brian thought so, that's why he had Carl sing it on the record.

So May, Carl's back, I thought I'm out. Carl called us outside and said, "Okay, listen, I'm not happy with the sound of the band." He's very upfront about this. It's Carl's group live. That's not a power thing; it's just that he asserts his leadership as far as the music goes. He goes, "I'm not responsible for anybody's financial position. My first responsibility is to make the bandsound as good as it can. Therefore, I'm going to make some personnel changes." He said, "I've asked Eddie Carter back in the band to play bass and I've asked the other guy to stay home. Some of you other guys may be getting phone calls tomorrow. That doesn't mean we won't call you back and say we need you again. It just means that I want to try different things during this month of rehearsals."

I got no call. He was very happy with the sound of the band with Eddie back in it. No one got a call. So, at this point, it was Adrian on piano strangely enough, because he's a much better piano player than he is a guitar player; the principals —every principal was back in the band at this point, including Brian; Bruce Johnston; Eddie Carter; Mike Kowalski; and myself and Mike Meros. Six sidemen. Well, I guess you don't count Bruce as a sideman.

EE: It's changed since then. Who is it now?

JF: Well, Adrian's out, so it's Kowalski, Meros, Carter, Foskett, and Bill Hinsche is back in, so it's five again. So it's five and five —Brian's not with the band, so there's ten guys on stage.

EE: What is Hinsche playing?

JF: Hinsche is playing grand piano, Bruce is playing electric piano, while Brian's out. I don't know what's going to happen when Brian comes back in.

EE: You backed up Mike and Dean on the Radio Shack album. Have you done any recording with the Beach Boys?

JF: I did a little bit on Michael's solo record. I've played on some Beach Boys tracks, but I don't think they've been released.

EE: Such as?

JF: Weird stuff, from when the truck was at Michael's house (summer 1980), all that stuff with Bo and Jeff Peters.

EE: "Be My Baby" and "I'm A Man"

JF: Right, that stuff.

EE: How did this current lineup of the Endless Summer Beach Band evolve?

JF: Barry Cowsill introduced me to John and John blew my mind on the drums, because he is phenomenal. He's a showman from the letter 'S' and he sings his ass off. He is a great, great player and just a super guy. I immediately hired him as the drummer, period.

EE: Did Barry Cowsill ever play with the Endless Summer Beach Band?

JF: Never. We've wanted to use him several times, but for one reason or another it's never come about.

EE: Did Mike Kowalski ever play drums for you?

JF: Kowalski can and does sometimes, but preferred not to on this one tour for some reason. It's his anniversary or something. I'm happy with Cowill in the band because he sings better than Kowalski and in this band we need it.

Gary (Griffin) is Dean's man, the keyboard player. Actually, I like other keyboard players better, but that's strictly preference.

EE: Who did you have playing keyboards up until Gary was brought in?

JF: Different guys. Mostly Studer, sometimes Mike Meros from the Beach Boys.

Randy's my partner, he plays the bass. Mike brought Adrian in for this one tour.

EE: It's only for this tour? He hasn't played with you before?

JF: With the Beach Band, only once before. I have another guy in town named Randy J. that I use for guitar as well. We call him Randy J. because no one can pronounce or spell his last name.

And then Jeff Peters is our soundman, always. Damn good sound man. Damn good engineer. He has a great ear for mixing, as well. And can cut records. He does it all.

EE: How has this lineup of the Endless Summer Beach Band worked out, with Adrian on board, and Mike and Dean?

JF: It's more work with the more people on stage. This is the largest lineup we've ever had.

EE: I noticed, in terms of the soundcheck and so forth and getting things done, you kind of ran the show. Is that by default or...

JF: It's just something I assumed, I guess. Anyone can do it, it's just that I get it done a little bit more efficiently.

EE: I heard your tirade against the band. "You guys aren't doing anything!"

JF: I was a little stronger than that. (much laughter) It was my way of telling them that I wasn't into dicking around today 'cause I was tired and I just wanted to get the show done.

EE: Is it more fun playing with the Beach Boys or with the Endless Summer Beach Band?

JF: Either one. I have fun onstage, no matter what band I'm with. That's my whole thing. If you're not having fun, don't be in the band. So I make every situation fun. I love it.

It's so fun to play in the Beach Boys that it's stifling to my original career, which is my main goal in life, as it is with every musician, or every musician who has any sense about him. You want to write and produce and sing your own songs, like the Beach Boys.

We were offered the record deals about the same time that Michael said, "Will you play in the Beach Boys?" Of course, my choice was made for me. Go with the Beach Boys, something I always wanted to do. Earn a fair amount of money and have a great time traveling around the United States and the world. So I really couldn't pass

it up at that point in my life. I was 25 years old.

EE: It must be like being a number one draft pick.

JF: It is. It's unbelievable. They can have anybody they want, they really can. Thank God I have this gig. Not only is it the highest paying sideman gig you can have in the United States, it also is the best, because the Beach Boys are probably the biggest American band and you're just treated first class all the way.

You have five bosses. You have to keep that in mind always. It's not playing games. It's just learning to deal with new situations for me, because I've always been the boss of my own band. I stand next to Al, he turns around and says, "Were you singing my part?" Then Michael says, "How come you didn't sing?" and Carl says, "Why aren't you doing this?" There's three different guys asking you to do three different things and you have to pick the one you want to go with. (much laughter)

It's just funny. Since I know all the parts, more than once it's happened where Michael will say, "double me" and Jardine will say, "take my part" and Carl will say, "do the high part" or something. I don't know what to do and so I'll just listen for the first split-second of the song, and whatever's missing most severely I'll stick in.

EE: What is your own music like?

JF: Randy and I are songwriting partners. We both write music and lyrics. Our material is much better than average pop music, vocally oriented, naturally. It's dance-oriented pop, not too heavy, but heavy enough to interest the stations that are playing stuff today, the contemporary stations.

EE: Are we talking new wave?

JF: Yeah, kind of pop with a new wave edge, but not punk.

EE: Any record company interest in it now?

JF: Yeah, as a matter of fact, there is some interest. I'm not going to comment on it, because it's always bad luck to talk about it before anything is definite. We're going to do an album when we get off the road.

EE: Who is "we"?

JF: Randy and myself. Most likely with John and Barry Cowill.

EE: Who's going to produce it?

JF: I am. I want to use another producer as well. Somebody who can make the sound saleable. That's what I'm interested in.

EE: How long do you plan to stay with the Beach Boys?

JF: That's an interesting question. I'd like to say I'll stay as long as they want me to, and I probably will. I don't know how long that will be. Not that I have any intentions of quitting, 'cause I don't. Obviously, I really enjoy playing with the band. But every day I play as a sideman, it makes me want to have my own group that much more.

I sing the lead on "The Warmth Of The Sun" now in the show, which is a big kick in the ass for me. That one brief fleeting moment of being at the front is very satisfying.



The Music Part I : Harmony

by Don Cunningham

So often it is said that the Beach Boys are famous for their strong harmonies, and also that they became successful for juxtaposing a Four Freshmen harmony style with the rhythmic ideas of Chuck Berry. Such statements aside, it is much less often that we find any analysis of just how that famous Beach Boy harmony is put together. We sing the praises of what is perhaps a national treasure, Beach Boy harmony, and we recognize it in an instant, in the opening bars of a Beach Boys song on the radio, or even adorning an original tune by Chicago, Lindsey Buckingham, Culture Club, or whomever. Yet few if any have taken the time to disassemble Beach Boy harmony, to analyze it, and to see what is there. I'd like to take a moment here to peek inside the famous harmony, and to perhaps form a better understanding and hence appreciation for the great legacy.

I will concentrate on the first eight measures of "Don't Worry Baby" in order to consider what is possibly an archetypal Brian Wilson-Beach Boys harmony. That harmony is also employed, in slightly altered forms, behind the first eight measures of vocal in the second and third verses of "Don't Worry Baby."

Prior to 1964's "Don't Worry Baby" Brian had produced stunning examples of Beach Boy harmony, from "Surfer Girl" to the Little Deuce Coupe album, and after "Don't Worry Baby" would come years of imaginative and memorable harmonies. I choose to look at these particular passages not only because they manage to convey all that is good about Beach Boy singing, but also because "Don't Worry Baby" expresses a post-Four Freshmen approach to harmonic structure and movement.

Early 1964 and the arranging of "Don't Worry Baby" found Brian at ease, structuring harmonies with some of his own creative impulses, the Four Freshmen approach having been totally absorbed. Actually, the vocal arrangement in the introduction of "Don't Worry Baby" appears, at first glance, to be somewhat simpler than some of the Four Freshmen and earlier Beach Boys recordings. That is because Brian was beginning to step away from the lush, earlier formulas, learning to economize, and daring to arrange voices in more creative ways. Although "Don't Worry Baby" was no quantum leap to experimental forms, it was a small, significant advance, standing midway between "Surfer Girl" and "Heroes & Villains," and is a good choice as representative of Brian's entire canon.

The first eight measures are given below. Those notes in the lower staff are played by a bass guitar, plucked in such a way that the sound doesn't quite coalesce with the vocal harmony above. Nevertheless, the bass-E represents the only tonic note in the chord of the first measure—at least to my ears. There doesn't seem to be a voice representing E in the upper staff, below Dennis' G-sharp and Alan's B-natural. The major chord would be E-G-sharp-B. It is possible that Mike is singing E but weakly. Whether Mike is hitting that E or singing G-sharp along with Dennis, the point is made that



Mike does not sing a bass part. He ordinarily sings a low tenor voice, in this case a full octave above the bass-E. Indeed, Beach Boy harmony does not employ a bass vocal part; as does the harmony of, for instance, country-western vocal groups. The Statler Brothers would be a good example. The use of a deep bass voice by such groups truly localizes their sound.

That first chord is dense, even though very few notes are represented. The density is due to the closeness of Alan and Dennis' notes, the fact that they are joined by Carl, Mike, and Brian, and the fact that voices are further overdubbed. There is, importantly, a concentration of voices in the middle of the upper staff, and they are joined not by a lower bass voice, but by Brian's pure, strong, falsetto-B, one octave above Alan. This is Beach Boy harmony, characterized not so much by the spreading out of similar voices as by the concentration—on a few close notes—of some uniquely compatible voices: Mike's nasal low tenor; Dennis' breathy mid-range; Carl's more delicate mid-range; and in Carl's own words, Alan's "bright timbre" higher up, and Brian's "very complete" falsetto-soprano.

No one is about to duplicate Beach Boy harmony because of the fact that it is characterized more by those five voices than by a particular arrangement. However, the arrangements must not be discounted, especially when they involve counterpoint, which also distinguishes Beach Boy harmony from other types. The second measure of "Don't Worry Baby" contains a modest example of harmonic counterpoint. Alan and Brian rise up to E, separating from Carl, who maintains B, and because of the strength of Alan's "bright timbre" joined by Brian's "complete" sonority, one senses a very satisfactory shift within the harmony. Actually, in moving up to the high-E, above Dennis and Carl, Alan and Brian create a classical inversion of the E-chord.

The related harmonies found in the second and third verses of "Don't Worry Baby" involve more counterpoint. Listen and you will hear Brian's voice moving artfully through the chord progression, —this in addition to his singing the lead part above. In the years following "Don't Worry Baby" Brian became increasingly more adept at arranging contrapuntal voices, not only in a strictly harmonic sense, as in a song like "Our Prayer," but also in a more rhythmic sense, as in "God Only Knows," or "Heroes & Villains." The use of counterpoint has separated Beach Boy harmony from the parallel harmonies found in folk music. It is rare that folk-rock harmony groups like Crosby Stills & Nash, or America have offered much more than a parallel motion of voices imitating the melody, or stating the chord progressions. In addition, their parallel harmonies tend to lie

above the melodic line, whereas in the case of the Beach Boys, the melodic line lies above the harmony. The Beach Boys' use of counterpoint is what Brian referred to when he spoke of doing a "Bach thing." And he was right.

In the second measure Brian holds his falsetto-B while the chord inversion occurs below him. This yields a sense of Brian's falsetto as a lead voice, even while it is an important part of the harmony. As has been mentioned, Brian's part takes on a more contrapuntal form in the verses, and it should be noted that in those cases his background semi-lead part is involved in a very special counterpoint with his prominent lead vocal. The man could do so much.

Brian Wilson's falsetto singing is not as exaggerated (as "false") as that of Frankie Valli or Lou Christie. Brian's voice seems to lie somewhere between the falsetto extreme of a Frankie Valli and a normal soprano voice. The harmony of Culture Club demonstrates the sound of a more normal soprano voice on top of the harmony.

In the third measure of "Don't Worry Baby" each voice shifts down to create an A-chord. It is another inversion, with Dennis and Mike moving down to E. I am guessing that Carl is singing A just above them, but frankly I can not hear him. This could be due to Brian's formidable A one octave above, as well as the bass-A one octave below. What is interesting about measures three and four, besides the opting for an inversion of an A-chord, is the fact that a suspension takes place. Instead of progressing I-I-IV-V, followed by an authentic cadence back to E(I) in the fifth measure, Brian decided to hold the A-chord (IV) into the fourth measure. He only does this in the introduction, however. In the harmony of the later verses the progression moves to the dominant-B in the fourth measure. In all cases the bass guitar progresses to B.

As was mentioned above, in the verses Brian's voice is in counterpoint with itself, that is, he sings two parts simultaneously. This reminds me, over and over again, of the beauty and the power of Brian's voice. Surely Brian had an expert estimate of his own talents, and I often think of how Brian must have been tempted to do it all himself, —knowing that he could hit a note better than Mike or Alan; knowing that his voice was stronger than Carl's or Dennis'. But there were two reasons why Brian never did it alone. The first is an emotional reason: Brian always seemed to revel in the notion of the group, and has cared that the others felt included —so much so that he has never considered doing a solo album. The second reason is a practical one: even though Brian may have had more vocal talent, and even though he could reasonably imitate all the other voices, he could not do so 100%, and he must have realized that the mix of real voices, all five of them, was a large part of the signature of Beach Boy harmony.

To return to harmonic structure for a moment, it is worth taking out the Beach Boys' live Reprise album in order to witness some interesting variations on the original harmony of "Don't Worry Baby." The lead vocal of this mid-Seventies live version of the song is shared by Alan and Carl, and the arrangement is still in the key of E. Not surprisingly, Alan's original line in the harmonic progression is

absent, even in the introduction, prior to his taking the lead. Instead there is a higher part, taken by Carl, that fits between Alan's original line, and Brian's original falsetto line.

Like Alan's part, Brian's falsetto part is also missing. The new high part begins with the high-E and is joined by a strong low-E, also not heard in the original. In other words, this opening chord is more straightforward than in the original arrangement. However, the second measure displays more movement than in the original. The result is a harmony which, although thinner, still sounds fresh and imaginative. This points again to the fact that it is the unique mixture of voices which makes Beach Boy harmony so powerfully satisfying and memorable, -that more than the arrangements.

The harmony found in 1964's "Don't Worry Baby" remained derivative of the Four Freshmen, retaining the best aspects of their approach, multiple voices and slight counterpoint. At the same time it incorporated important, albeit subtle new ideas. Brian removed certain notes in the chords, and he concentrated the voices. He toyed with harmonic progression, employing a suspension. Brian continued such trends into the later Sixties. Eventually he concentrated more on the choices of a few notes in counterpoint, rather than the many voices of a lush chord, and in that more economical way, he created marvelous art. Nevertheless, if Brian's Beach Boy harmony never evolved beyond the structures of "Don't Worry Baby," its legacy would be just as strong as it is today.

To sum up, there are four major ingredients of Beach Boy harmony: (1) three or more voices, densely arranged; (2) the strong, unique falsetto of Brian; (3) counterpoint; (4) the unique, family-related blend of all voices. By considering these factors, one may point to the failures of recent songs in specific ways.

Points #2 and #3 have been most sorely missed in the later years. Brian has been only a part-time Beach Boy ever since 1970 (except for 1976-1977), and the absence of his once pervasive vocal parts has proved at times to be almost insurmountable. However, just as important an absence is #3 above, that being any sort of progressive use of counterpoint. That is true even of songs Brian has written. A problem of Brian's has been his inability to complete songs. He has written melodies that cry out for contrapuntal background parts ("Good Timin'," "Goin' On," "Stevie"), yet the songs remain unfinished and unreleased ("Stevie") or released but unimaginatively produced ("Goin' On").

Although we can learn much by doing so, there is a limitation to what can be explained by looking at the individual notes in the harmony, as I have done here. Why did Brian choose those notes? Why did Bach choose his notes? Ultimately we just have to listen to the music to learn why. Repeated listenings to "Don't Worry Baby" prove that its values are lasting. It sounds as fresh today as it did in 1964. The same can be said of a great Bach piece. That is why they chose those notes. The great artists choose the right notes, the right colors, the right movements, out of an instinctual understanding. The result is a classicism defined by timeless values and enduring strength.

The '76 Comeback & A Letter From Murry

by Brian Garl

It was the last week of November, 1976. I suddenly came upon the news that Brian Wilson was going to be the guest on Saturday Night Live, hosted by Jodie Foster. My first reflex was, of course, how I'd get tickets. Luckily for me, my roommate at the time was a writer/comedian who doubled as an NBC page. I immediately rushed into his room asking if it were possible for tickets. He said he'd try. I had no idea where Brian was staying, so my only hope was to see the show. Alas, no tickets available, but there were backstage passes for the rehearsals. I next contacted Ellie Greenwich, who, of course, wrote Brian's anthem "Be My Baby." She said she'd come with me, especially in view of the fact that she had had at least three songs recorded by Brian and the Boys.

When we got to NBC, my roommate escorted us down the hall to the entrance of the set. It was there that I met Brian. I had encountered him only once before with Mike -for seconds outside CBS when they did "I Get Around" on Ed Sullivan in 1965. This was entirely different. I introduced him to Ellie. He seemed to understand who she was, but his reactions were unbelievably childlike. He was with Dr. Landy, who said it was time for him to change his clothes. Brian remarked, "I gotta go put on my white suit -I love my white suit." I was somewhat prepared for this behavior, but needless to say, finally to meet your idol under these conditions was a little disturbing.

Ellie and I were ushered up into the grandstand to watch the musical rehearsals. Brian arrived at the piano in his "white suit." Throughout the rehearsals he kept looking up at Ellie, saying, "Hi Ellie," just as a child would welcome an out-of-town aunt.

As the rehearsals progressed, I looked up at the monitor. What I saw at that moment I couldn't believe. The camera was not on Brian's face -it was on his leg, which was shaking uncontrollably. I had had my doubts concerning Lorne Michaels' motives for having a man so noticeably unwell on a national TV show, but this was a bit much. It was becoming extremely exploitive. I jumped out of my seat and onto the set toward Mr. Michaels. "Are you going to keep that camera shot for tonight's broadcast?" I asked. "Why?" countered Michaels. "Because don't you think you could have a little more respect for this man and not show such a pathetic side?" Michaels seemed to be in shock that anyone would have the audacity to barge into his rehearsal to come to the defense of Brian Wilson. He could easily have thrown me out, but he didn't, and the shot was never used that night.

Dear Readers:

Don Cunningham has graciously afforded me the opportunity to share my correspondence and experiences with the Beach Boys and related people. Now I'll go back a bit further in time.

When I was 13 years old, I started writing to my idols -song-writers. I had been writing songs myself for a year by that time and wanted to contact the most unacknowledged people behind a hit song, the writers. Murry Wilson was one such person, having written a really good song for the Sunrays, entitled "Bye Baby Bye." I offer you his letter, which, I believe, has some interesting surprises.

Sea of Tunes

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December 11, 1965

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Brian Carl

Dear Brian:

First, I want to thank you for liking "BYE BABY BYE" which was recorded by my new group THE SUNRAYS. Yes, I wrote all of the melody and most of the words. Brian wrote two lines of the lyrics, and Mrs. Wilson wrote the four lines of the bridge. I wrote this song for THE BEACH BOYS when they were doing surfing songs, and they turned it down. So, when THE SUNRAYS came to me for help, I recorded them with the song. I wrote "BYE BABY BYE" in May, 1962, and have received many letters from all over the United States telling me how pretty it is.

I like "LITTLE ST. NICK," too, but, in my opinion, Brian's best songs are "THE WARMTH OF THE SUN," "IN MY ROOM," and a beautiful instrumental on the "SUMMER DAYS" album. I am writing lyrics to this beautiful instrumental and THE SUNRAYS will record it in their first album.

Upon your next letter to us, I'll try to find you a special picture of Brian and one of me--but, believe me, I don't take a good picture as I am "92" (or, at least I feel that old).

THE SUNRAYS are a groovy bunch of guys, and if your song "CINDY" can be placed on a 45 rpm dub with vocal and guitar, I will review it for possible recording with THE SUNRAYS. THE BEACH BOYS are very superstitious about recording songs by anyone other than Brian, and you can't blame them, with his track record.

Brian has set the pace for guitar records all over the world as well as introducing a new style of writing songs. Even the Beatles are now coming over somewhat to his way of writing with some of their background vocal kicks; but, they will never come up to the quality talent of THE BEACH BOYS in singing, although they are very good musicians.

Thanks again for your kind interest in my son Brian. By the way, I love my sons Carl and Dennis, too!

Answering your question about "David,"--how can I put into words

so you will understand--that ordinarily a fourteen-year-old does not comprehend what the word "business" means. David became difficult and turned in his resignation, which we accepted. From that time on, THE BEACH BOYS went sky high in popularity, because Al Jardine is a fantastic harmonizer as well as musician.

With best wishes,

Murry G. Wilson
Murry G. Wilson

MGW:bct

letters

Don:

The second annual Beach Boys convention was planned to be a special event, and for 200 fans it certainly was. Fans representing Texas, Pennsylvania, Colorado, Washington, Nevada, and California convened on August 20, 1983, in Oakland.

The preparations prior to the convention included spending more than four hours with Marilyn Wilson, Ginger Blake, and Diane Rovell, alias The Honeys, at Marilyn's house. Beach Boys' recording engineer Chuck Britz dropped by to talk with us too. Can you imagine having lunch with these four people and sitting at Brian Wilson's old piano? And spending time with super session drummer Hal Blaine aboard his boat? The result was some of the best stories about the Beach Boys captured on videotape. We were also lucky enough to videotape Carl's solo show last June in San Francisco, and do a frank interview with Carl on his future and the future of the Beach Boys.

The convention started with a welcome by John Pickens and myself, and then the first video highlight. Carl's interview opened with a welcome to the convention, and he then told us he would love to do songs like "Breakaway," "This Whole World," and "Surf's Up" on stage, but he can't get the other guys to try anything new.

The next video was approximately fifteen minutes of the most incredible discovery in years, home movies taken by David Marks' father. You may remember that David was the replacement for Al Jardine when Al went to dentistry school. There were shots of the Beach Boys clowning around on a beach in Hawaii, and also trying to surf!

The other video highlights included the "Our Team" promotional film showing the band recording the MIU album, Carl's solo concert, 1964 and 1965 Shindig appearances, the 1976 television special, Ed Sullivan, Jack Benny, and the interviews with Hal Blaine, The Honeys, and Chuck Britz.

Guest speakers were some very special friends of the Beach Boys. Horn player Steve Douglas, recording engineer and producer Steve Desper, and drummer and producer Scott Matthews answered everyone's questions for over an hour. Steve Desper gave us an unusual privilege when he played some very rare unreleased songs. There were the piano duet between Dennis Wilson and Daryl Dragon, Dennis' very emotional rendition of his song "Barbara," and one of the greatest unreleased productions, "Loop de Loop."

The trivia quizzes stumped many of the fans, and the large raffle of Beach Boys items added to the excitement. Many fans did not bring enough money to purchase all the Beach Boys records, posters, t-shirts, and other memorabilia that all the dealers had for sale. There were even Brian Wilson masks for sale!

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The future Beach Boys convention will be a two-day event and will certainly have the Beach Boys attending to meet with all their devoted fans. The band will play a special concert for their fans who really want to hear some of the classic songs they currently overlook in their show.

Les Chan, Organizer
Oakland, CA

Don:

I have just received a copy of your publication from Brad Elliott and would like to take a moment to thank you and specifically Brad for his efforts to straighten out the "Survivors" issue. After some extensive correspondence with Capitol Records and EMI Australia, I was able to secure assurance that the album containing "Brian Wilson Rarities" manufactured by EMI and containing "Pamela Jean" and false liner notes regarding the "Survivors" (aka the Beach Boys), would be recalled from the market.

I would like to express my thanks publicly to Brad for his help in this matter. Many individuals are unaware of the time and effort he has put into his book and other publications as well as a music library of Beach Boys recordings.

I have two (2) copies of the original Capitol Records 45 RPM release of "Pamela Jean" and would be interested in hearing from anyone else who has an original copy.

Although it has been years since my association with Brian, it seems like yesterday, and I have been both elated and saddened with their success and failure. God bless them all with the tragic loss of Dennis.

Dave Nowlen
2 Mimosa Court
Eldorado
Santa Fe, NM 87501

(Note: Mr. Nowlen was a close friend of Brian back in 1964, and was involved in the Survivors recordings. See last issue.)

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